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telegrams, etc., are written down on this band by a electro-magnet and are read out by, for example 1000 other magnets, which are in connection with the apparatus of the subscribers. In this way 1000 subscribers can receive the latest events at the same time. An obliterating magnet is set in operation after the reading magnets, so that the writing magnet always writes on a clean ground. In this manner one is able to multiply the musical representation easily, and to an extent not known before, through a single conductor from the theatre to the telephone centre.

The developement of the principle of the telegraphone can not be regarded as complete before the space of one to two years, for, on this new and unknown department there are of course still many experiences to gather.

THE TELEGRAPHONE

INVENTED BY

VALDEMAR POULSEN

ENGINEER

IN COPENHAGEN

REGISTERED IN ALL LANDS

BY THE

Anonymous Company "Telegraphonen Patent Poulsen"

COPENHAGEN

DENMARK



speech which is given back is entirely free from disturbing accompanying noises.

The telegraphone can repeat the one and the same speech hundreds of times without the clearness suffering thereby, and the speech can be preserved for years.

And still a written on telegraphone can be cleared in the turn of a hand from magnetism, and so can be made ready for new receptions of speech, songs, etc., that is to say, if one sends through the magnet the current of some elements and lets the cylinder revolve at the same time, the constant magnetism of the electro-magnet will then efface the magnetic variations of the steel wire and so prepare it for new uses.

It is very convenient that one can use the same electro-magnet for writing, reading and obliterating.

If one wishes an apparatus which for example shall take in a speech lasting about half an hour, one uses in this case a band apparatus. It consists of a $\text{ca } 0.05 \text{ mm}$ thick band of steel, which is wound on a plate in many layers, and from which it is wound again on a large plate of equal size. On its way from one plate to the other the band is written upon by a little electro-magnet.

Besides the possibility of rendering a great service in office of an absent telephone subscriber, other applications are open, whose practical execution has been perfectly proved, that is the application of the telegraphone as an ordinary stationary phonograph, and as a so-called telephone news paper. The working of the latter is as follows. A continuous steel band is stretched on two revolving plates (exactly as by a band-saw). Events of the day,

WITH the TELEGRAPHONE quite a new principle is placed before us which resting on the appearance of the electro-magnetism can become of the greatest importance to telephony as well as to telegraphy.

One speaks into an ordinary microphone which is in connection with two or three elements. The undulating current arising from this is not conducted as formerly, to a telephone, but to a little electro-magnet, before whose poles a nickel or steel wire twisted in spiral form on a cylinder is lead past. The current, varying according to the manner of speaking magnetises in different ways the iron kernels of the electro-magnet, and the pole magnetises now again in the same way the separate parts of the steel wire.

The known resistance of steel against being reduced to non-magnetisation works as follows, that, in this way a sort of magnetic tracing remains on the wire, which is of course quite invisible but whose existence one can prove, if one connects the electro-magnet with a telephone instead of with a microphone, that, if the cylinder revolves it repeats the original speech. For the different magnetisations of the steel wire induce in the electro-magnet changing currents which are analogous to the original current, caused by the speaking. The

A Greeting from Arthur Weatherley, Vice-President.

As a founder member, and one of the oldest members of the City of London Phonograph and Gramophone Society, perhaps a few words may interest members. It is interesting to see how the Society has expanded. We never had so many members. In the old days many of us used to spend time to improve reproduction by making Diaphragms, etc. The first phonograph I owned I called 'The Gridiron' because the frame was made of iron. I suppose it was a 'Puck' type. In those two-minute cylinder days I progressed to the 'Gem', 'Standard' and the 'Home'. I used to take my phonograph to friends' homes, this being the only form of entertainment in the home other than the piano, which some had. Some had a piano, but could not play it - I suppose this was to denote some form of 'standing'. Those were the days of pride and poverty. I once took my phonograph to my wife's home in Gloucestershire and it caused a sensation among the villagers. However, when the World War broke out, thinking that I should have to join the army, I disposed of everything. I thought that the phonograph would become obsolete. I never dreamed that after all these years it would take on a new lease of life and that I should still be playing my records now. Our present officers of our Society are responsible for the continued vitality of our Society and they have spent so much time and work in research and have brought much interesting material to light and placed it before us.

Although I am too old to take any active part, I am pleased to see the progress the Society has made and hope it will continue to do so. I also wish to thank the Society for paying me the honour of making me a Vice - President at the 50th. Anniversary Dinner which I was very pleased to be able to attend.

Some notes on the earliest Fonotipia Records, with special reference to the 13 $\frac{3}{4}$ -inch series.

by L. Hervingham-Root

In the earliest days of recording, circa 1901-1910, there were three main disc companies operating. There was the Gramophone Company which was later to become the H.M.V. Company, Columbia and Fonotipia Companies. There were many other companies operating, but it is not my purpose to discuss these in this article.

It is not absolutely certain when Fonotipia commenced activities, three authorities quote three different dates - all completely logical. From none of them can we ascertain that such and such a date was the real starting date. These three years were 1903, 1904, and 1905. Present investigation shows that 1904 could well have been the starting date and so that is the date which I shall use.

Fonotipia commenced operations in three centres, Milan, Paris and Berlin. The greatest output came from Milan, some two hundred and fifty or so from Paris and about a dozen was the total from Berlin. This last group consisted of the first Destinn records (excluding her Columbia records of a slightly earlier period) which are generally available on the Odeon label. It was to this label that the original Fonotipia records of her were relegated. The Fonotipia labelled records of this singer may be classed as extremely rare.

The Paris Fonotipias form a most strange part of the history of the Company. A very fine article in a record magazine by American collector, Laurence Witten, gave an insight to the

activities, worries and troubles which seemed to beset the Paris branch of the works. He was able to show that these activities were, for the most part, little short of chaotic. The large part of the Fonotipia output was of very high technical standard and, in general, far ahead of the other companies then in operation. Technical shortcomings seemed to surround the Paris activities with the result that many of the records made there were far below the technical standard demanded by Fonotipia. The Van Dyck records are a case in point. The power of the voice rises and falls as though the singer was singing in another room with the door being continually opened and shut. The solitary Rose Caron known to me is a little better. Not all of the Paris records were thus bad. The basso Delmas was well recorded as was the tenor Scaramberg. And there could well be many others that are not known to me. It was in Paris that Jean de Reszke made his records, two of them being noted on the 13 $\frac{1}{4}$ -inch series under the numerical grouping of 69000. Roberto Bauer dates them as 22nd April, 1905. As far as I know, they were never released although there is reputedly a copy of one of them held in a bank vault in Paris. An Australian collector, the late Jim Kilvington, told me of an aged German collector who stated that he had a test pressing of the Le Cid aria, but the old gentleman died before the lead could be followed up.

The Fonotipia Company commenced with a series of records of 10 $\frac{1}{2}$ -inch size which we may assume to have been in October, 1904. These were numbered 39000 onwards. At the same time there also appeared the first of the 13 $\frac{1}{4}$ -inch series, 69002: 69000 and 69001 having been allocated to the two items by de Reszke noted above. As it was found to be unwise and misleading to try to 'date' Fonotipia records by catalogue number I prepared a numerical listing of the records using the matrix numbers as a guide. The earliest allocation of matrix numbers for the three main centres were:- Milan 1 - 500: Paris 501 - 999 and Berlin 1000 to 1499. The last known Paris matrix used was 758 and the Berlin group used was from 1010 to 1021. It seems highly improbable that all three groups commenced functioning on a given date and whether the Milan or Paris branch started first is not known. The Berlin group seems to have been used in a single session which marked 'finis' to the Fonotipia label as such in Berlin. The matrix numbers had a letters prefix and 'xph' was used for the 10 $\frac{1}{2}$ -inch discs, 'xxph' for the 12-inch discs and 'xxxph' for the 13 $\frac{1}{4}$ -inch discs although many of the last named had 'xxph' as a prefix, as well as the normal 'xxxph' prefix. There is one example of reversal of lettering when we find 'phxxx' being used. The two earliest known matrix numbers I have been able to trace is xxxph 16 for 69004 and xxxph 29 for 69002. After the initial issue of these two discs there was a relatively steady output of these outsize records. It was not until matrix xxph³⁶⁶366 was reached that Fonotipia made their first issued 12-inch record (actually slightly under this size but I will use this figure for convenience sake.) As far as I know there were thirteen of these huge discs issued before the advent of the first 12-inch disc. From general evidence, it would appear that Fonotipia intended making 10 $\frac{1}{2}$ -inch and 13 $\frac{1}{4}$ -inch records only as a full year of operations with these two sizes was to elapse before the appearance of the first 12-inch disc being xph³⁶⁶74000. 12-inch records by the Gramophone Company (G & T) had made a big impact on the record market at the time. They were easier to handle and play than the outsize discs of Fonotipia. By late 1905 Fonotipia had 'got the message' as it were, and the 12-inch records were there to stay, but, at best, in only

a minor role. As far as is known none were made in Paris or Berlin, thus Milan was the only centre to make this size of record. By 1906 all the 13 1/2-inch discs had been accounted for except for two more which made a belated appearance in 1909 and 1910, both with orchestral accompaniment. Those I know of the early ones all had piano accompaniments.

There is one most curious aspect surrounding two of these discs - both Paris made. These were xxph657 - 69012 and xxph 691. The former is the Brejan-Silver Rosina aria from the Barber of Seville and the latter is a duet from Faust in which the soprano is joined by the tenor Scaramberg. The solo was released on the Odeon label on 86000 and the duet on the same label 86001. Whether the use of the Odeon label for the solo disc is to be interpreted as a case of relegation to a lower status or if it was available on both labels at the same time, I do not know. A further thought - it could have been issued on Odeon label for local (French) release and on the normal Fonotipia label for issue in other countries. I have been assured that the same matrix number was retained for both labels. The case of xxph 691 seems to have been more extraordinary. From the matrix number it was evidently intended for issue on the Fonotipia label, but the Odeon label seems to be the only form in which this record is to be found. In the numerical listing of these 13 1/2-inch records on the Fonotipia label we will find three numbers - 69005, 69009 and 69020 which are not used. It could well be assumed that the Faust duet by these two singers was to have been issued against one of these numbers, but whether this was ever done we do not know.

I will discuss under separate headings such of these records that I know. I wish it to be very clearly understood that my opinions are based on a knowledge of the music and are in no way intended to be the definitive statement on the subject. In previous writings for kindred publications there appears to have been a tendency to put such misconceptions on them and to use them as the ultimate word on the subject matter.

We have twenty-three listed catalogue numbers plus a record with no known Fonotipia catalogue number. From this total we may delete the two de Reszke records as virtually unknown, and to these we may add three more numbers which do not appear to have been used. One of these may have been intended for the Faust duet already discussed. This leaves a total of eighteen titles and of these I know in some form or another eleven titles.

In the table of these records, I am including the price of each disc as shown in October 1906, these being taken from a Fonotipia price list booklet of twelve pages. Catalogue number 12 of 1910-11, which appears to be an Australian publication, shows some deletions, but prices still remain the same. An Italian Fonotipia catalogue of 1915 - 'Anno XII' - shows the price in Lire but that a great number more were available in Italy than outside that country.

I will discuss each record in order of acquisition, thus the first I obtained was Bonci's "Dalla sua pace" from Don Giovanni. This record is a real 'tour-de-force'. for Bonci and also an interesting example of Mozartean singing. The playing time is just over five minutes. It is an extraordinary example of slow-motion singing. Whether Bonci used this tempo for stage performances I do not know, but I suspect this is a concert performance with the basic idea of using the music as a show piece for himself. Let there be no erroneous idea that this constitutes bad singing, far from it. It is good singing, really good singing. Bonci has always given me the impression of making hard work of what de Lucia accomplishes with such such ease. The vivid recording technique may have been the cause of this as it makes no allowance for any semblance of technical vocal shortcomings whereas G & T tended to gloss them over. Generally a very fine performance and certainly my favourite version of this aria, although the very slow tempo will not meet with the approval of Mozart enthusiasts. Recording is very fine, with the voice forwardly recorded and with excellent balance with the piano. The singing represents good Bonci, but the singing seems to lack a little finesse.

Garbin's Brindisi from Cavalleria Rusticana was a further addition. This is complete with introductory few bars of recitative, the aria and complete with chorus to the end of the aria. My copy of this record is not in the best condition and it is not a good copy to use as

a basis for criticism. With a playing time of just over three minutes, it is hard to understand the reasons Fonotipia had for using such an outsize disc. This was changed a few years later when a 12-inch disc was used for the same excerpt, but both records were listed in the 1915 Italian catalogue. The singing is undistinguished and the chorus joins in with more gusto. The pianist has the final say by playing a wrong chord to conclude a rather uninspiring performance.

Bonci's two verse version of 'Ah non credevi tu' from Mignon is something of a disappointment. It is roughly sung and sounds unsympathetic. It is so forwardly recorded that I think this may be the basis for the seeming poor interpretation. When Bonci really 'turns it on' to use a phrase, he is superb, as witness his 'Puritani' aria (second version) his 'Caro mio ben' and his 'Una furtiva lagrima'; but there are times when he gives a most mundane and uninspiring example of singing. I am afraid that this record is one such example. The aria is sung absolutely straight with little variation in tone and vocal colouring, and a tendency to use too loud a voice for the aria. This may not be the singer's fault but could well be the fault of the brilliant forward recording. The general result is uninteresting, but as an example of Bonci, it would have its place in the collections of those who like this singer. Do not waste your tears if you do not have it. The playing time is just over four minutes.

I was always anxious to obtain a copy of the Rigoletto Quartette because of the presence of the baritone Magini-Coletti - one of my favourite baritones of the period. A second anticipatory thought was that, owing to the size of the disc, that the item would be complete, starting at 'Un di si ben', but this was not so. The starting point is the familiar 'Bella figlia' from whence the work proceeds to the end of the concerted passage without cuts. For the first time I was able to experience the amazing sense of balance that Fonotipia were able to obtain in their early concerted records. The Faust trio with Bonci-Russ - Luppi is another superb example of this aspect of Fonotipia's work in this field, but there are many others as well. Bonci starts the quartette with the lovely passage for solo tenor and this is well sung. Well sung though it is, some of my remarks anent he and de Lucia are still applicable. He records well and his voice comes over with power, but not so as to unbalance the record. If there is a sufferer in this aspect, it would be Pinkert. She is not so well placed as the others and her voice sounds a little distant and her final top note D flat, is not as well recorded as one would have expected of this fastidious Company. Furthermore, many of her notes above the stave are not well recorded, but I expect that she may have been one of those singers who were difficult to record. Mezzo Lucacewska sings her inner part well but as is usual in the generality of early records of this quartette, the mezzo comes off worse than the other singers, her part being considered of lesser importance. Magini-Coletti is good and sings his part with artistry and authority. All in all, the record has what my mentor, P.G. Hurst, describes as a 'One-dimensional sound', but I must admit that despite this, I still like this version as one of my favourites.

In a recent deal with the American collector, the late Albert Wolf, I was able to obtain no less than five of these huge discs. Initially I was to have the Forza duet by Garbin and Sammarco but this was broken before it came into the hands of my contact. To counter-balance this was a quite unexpected solo by Bonci - his 'Cielo e mar' from Gioconda. This is a complete version, sung in unhurried manner with style, artistry, finesse and excellent voice. Surely one of the loveliest tenor solos of the modern school, it suits Bonci perfectly. Again we have an excellent technical record, voice and piano blending and balancing well. There are many of the typical hall-marks of the singer and as such, make it a most desirable record. I think that this aria is available on L.P., if so, do not pass it by because it is worth every effort to obtain it. I will comment on this aspect of record buying at the end of the article.

The Quartette from Act 3 of La Boheme is the next record to come under discussion. This covers the music as recorded in the fine version by Caruso, Scotti, Farrar and Viafora and to this we must add the passage for tenor and soprano which brings the act to its conclusion. Again we have the curious one dimensional effect. It seems as though four separate voices all happen to be singing at the same time, but not together as a team, although the actual teamwork and balance between voices is well maintained. This is a contradictory statement which I am afraid that my readers will have to accept on its face value although I do not ask it to be accepted as a matter of indisputable fact. As I have already stressed, my comments are not to be taken as the final word on the subject. As mentioned, the recording is good and well balanced this being maintained with the piano accompaniment. There is a tendency to blast on the top notes, especially when voices join in unison passages. The first occurs on the top B flat on the words 'Mentre a primavera' for Mimi and Rodolfo and later when both sopranos and tenor sing the same note in unison in the passage near the end of the quartette section. As good as Fonotipia records are, the recording machine is hard put to it to handle the volume of sound by all the voices. In all due fairness to Fonotipia it must be said that their technicians and machines handle the conditions far ahead of any other company of the same period.

The next record for discussion is the Finale to Act 1 from Aida, sung by Garbin and Luppi with chorus and piano accompaniment on 69016. The music commences at the words -"Nume, custode e vindice" and continues without cuts to the end of the scene. Again the curious 'one-dimensional' affect is as pronounced as it is in the other records in this series. Garbin is a light-weight vocally as Rhadames, but he sings the music with convincing ease and artistry. I would have liked a heavier voice than his for this role and he is too much the lyric tenor for the music in this scene. Luppi as always, is a richly voiced and utterly dependable Ramfis. The two soloists are supported by a small chorus. There is a good deal of unused space on this record and the music could well have started with the words 'Mortal, diletto ai Numi' but the opportunity to have used time and space were not used, so the chance was lost. My record has a tendency to blast where the voices and chorus are all in action together, especially in the strenuous high set passages. This record is a little below Fonotipias best standard, but none-the-less, more than acceptable. The balance between voices, chorus and piano is well maintained despite the relatively poorer recording.

By the end of 1905 and with the recording of the Rigoletto Quartette, the management evidently took stock of the prevailing conditions of the record buying market with particular attention to the selling position of the 13 $\frac{1}{2}$ -inch discs of their own make and the evergrowing output of 12-inch discs from other companies. Fonotipia even made a tentative move into this latter field with two titles by their star tenor, Bonci, in arias from Faust and Boheme. In 1906 further 12-inch records were made, both solo and concerted. It would seem that the 'message' had been received and understood by the governing hierarchy. Still, they were loathe to see their tuneful monsters go entirely. A number were still listed in 1909 in the local (Australian) catalogue and in 1915, the Italian catalogue showed that the bulk of these records were still listed.

In 1909 there appeared a further example of these large discs. This was the concerted final scene from Act 3 of Gioconda. One of the Company's earlier 12-inch records had included a trio and duet from this opera and they were highly successful. In the space of three or four years there had been immense strides in the recording technique used by Fonotipia and it is most striking in this record. Like the majority of records of the period it had quite a passable orchestral accompaniment, being the first of these records to be so treated. The recording is years ahead of its time and could well be taken for an acoustic record of the twenties. The record starts with a short solo for tenor which is sung in gently lyrical manner by Armanini. At the end of the section the other soloists and chorus enter with a stunning outburst of sound which must have made the record well-nigh unplayable on the old

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"machines". Even today, when played on a machine capable of handling these old records, this sudden outburst has thrilling impact which will make the most blasé collector, with his highly specialised equipment, sit up and take notice. Oddly enough, the record 'tails off' near the end. The tenor's yell of 'carnifice' is rather weak, possibly because of poor placing before the recording horn. All singers are in fine form with Stracciarì and de Angelis supplying weight and dramatic sonority to the lower set parts of the music. Mazzoleni is excellent and her run up to a top C is brilliantly sung. Here all voices and chorus have a rising passage with Mazzoleni 'sitting' on top of all the volume of sound and more than holding her own. De Angelis as Alvise has a short passage near the end where he shows his supposedly dead wife to his guests as she is lying on her deathbed. He starts on a wrong note which tends to throw things out of focus and undermines the dramatic intensity of the music. Apart from these minor points it is a superb piece of concerted singing and recording. Balance and blending of voices is excellent. I most heartily recommend to any of the powers that be interested in L.P. issues to give earnest consideration to the inclusion of this record in such an issue. My copy of the record has a miniature label and is sparing in detail of the music.

In the final record of this series, Fonotipia really 'went to town'. The piece chosen was the concerted finale to the second act in Aida. It starts at the bridging section - a conversation piece between Rhadames, the King and Ramfis - which commences immediately after the end of the previous concerted passage 'Quest' assisa ch'io vesto vi dica'. They gathered together almost as fine a group of singers from their roster as it was possible to obtain. I doubt if any other company of the same period could have put into the field a comparative group of singers of the same calibre. A good soprano in Pasini-Vitale (Russ would have been preferred, but she was very hard to record), the top contralto on the lists in Parsi-Pettinella, a good dramatic tenor in Calleia, two of the best baritones available to them in Magini-Coletti and Corradetti and their number one basso in Luppi. It must be stressed here and now that Corradetti is too light vocally for the King. His voice lends itself to musical humour that even when playing this record I have the feeling that mirth, so utterly out of place here, is going to burst out at any moment. I am afraid that this feeling is caused because I have a number of operatically humorous records by this very fine singer. Whenever I hear him I unconsciously expect humour. Despite the magnificent gathering of singers, the record is a partial failure. This is caused because, in their anxiety to make a brilliant recording, they gave the orchestra too much prominence. This is most noticeable at the reprise of the Triumphal chorus, which is mainly orchestra with a background of voices. There is some improvement when the soloists are singing, but generally speaking the orchestra is first and the rest are heard as a sort of vocal background. This is a great pity because the record could and should have been outstanding. It fails because too much effort went into the technical side of things and insufficient thought to the balance of singers and orchestra. Could it have been that Fonotipia erred in choosing this excerpt which is so huge in its spread of operatic and musical canvas, that the recording machines of the period just could not cope with the extent of it all. My copy of this record has a miniature label while the playing time is about 5 minute 25 seconds, surely the first of the extended play records to be made and anticipating the real things by ever so many years, probably about thirty.

Two more items remain for my comment - both rerecorded on L.P. The first is the air for Rosina from the Barber of Seville. This is the famous 'Una voce poco fa' in French guise under the title of Cavatine 'Rien ne peut changer mon ame'. My readers must realise that up to now my comments have been based upon actual copies of the records to which I have access. Allowances must be made for transfers of these old discs to L.P. I always feel that something is lost in the transfer, no matter how good it may be. At times there is something added which is a nuisance - the annoying 'echo chamber' effect, which,

apart from its horrible hollow sounds adds nothing and only succeeds in falsifying the finished product. It gives forth sounds utterly unlike anything we could ever expect to hear in actual fact. Bearing this in mind, we return to the Brejean-Silver Barber air. It appears to be most forwardly recorded and must be one of the best Paris Fonotipias. It is very well sung with some of the traditional decorations and one or two original ones by the singer herself. This refers to the first part of the air - the andante - while the second section - allegro - is also very well sung. For the most part the singer keeps to the score but does not attempt the extreme low notes (G sharps) as written for the mezzo voice. This is a pity, because, as recorded, she seems as though these notes would not have been beyond her.

The record concludes with the run up to the top B, but without any of the decorations which so often disfigure the allegro section. The music sounds a little strange when sung in French, which language does not seem to lend itself readily to some of the little bits of interpretative niceties we have come to expect from the usual Italian versions. I can recommend buying the L.P. containing this item.

I come now to the second L.P. of one of these large Fonotipia discs. It is the 'Solenne in quest 'ora' from the Force of Destiny and sung by Garbin and Sammarco. I have heard this on an original but now have to be satisfied with an L.P. of the disc as the original still eludes me. A very much better than average performance by two singers whose recorded output ranged over a fairly wide selection of music. It does nothing to move the Caruso-Scotti record of this duet from its rightful place at the top of the ladder. As recorded, neither singer was given to great displays of artistry and finesse not that they are bad, but they could have been better. Therefore, they give us a good and even better than average performance. Such a pity, because there was room and more to spare and the singers could have spread themselves had they so desired. To counterbalance these shortcomings, we have a disc which is well recorded technically, with good balance and blending between the voices and, in turn, these balance well with the piano accompaniment.

This brings me to the end of my comments on this section of the Fonotipia records. For many years I have been a staunch supporter of 'the original, first and only' system, following the teachings of my mentor, P.G. Hurst and here and now, let me repeat that I am an unrepentant 'Hurstian'. For myself, the system of originals still stands although I have modified my ideas over the last few years and now I have a few L.P.s of some of the 'old and bold'. For the younger collector or the collector just starting, I strongly advise this method of obtaining their versions of old records. If they do not need to adopt this method, then all well and good. For most of us gone are the days when we could walk into a junk shop or market and buy for a few pence some nice rarity. Locally these old discs are just not to be found and the owners of any of them are very chary in parting with any of them. What is left for the enthusiastic beginner? Hear them in another collection and experience the frustration of non-ownership: go without them - neither of which is likely to satisfy him, which leaves buying from a dealer. The latter course can be most expensive if any of the dealers' lists I have seen in recent years are any criterion. The average collector has a great urge backed by a large 'wants-list', but not a bottomless pocket. Hence he is greatly restricted in what he can buy. The other resort is the L.P. Here great care of choice must be exercised. Re-recording at the wrong speed is - or was - commonplace, poor dubbing is another fault, so my earnest suggestion is to play before you buy. Unless these cares are taken the beginner will buy a poor L.P. on which may be one or more of the recognised classical rarities, and he will be disappointed in what he hears and will wonder if the collectors of originals are completely sane in their statements of what is good on old records. By a careful checking of each record before you buy, it should be possible to build up a good collection of the best singers, many of whose records are well-nigh unobtainable in original early form. Fonotipia records are very scarce these days (this does not mean to say that

the early red G & T's or black and silver Columbias are any the less scarce) in their original form. As many of these titles are available on L.P. (I speak of the 13 $\frac{1}{2}$ -inch Fonotipias) these notes serve as a guide to those wishing to obtain examples in this form.

A D D E N D U M 1

In my article on these outsize records, I mentioned two of them which were issued on the Odeon label on a series 86000. One was a Faust duet sung by Brejean-Silver and Scaramberg and issued on Odeon 86001. A collector has reported in the 'Record Collector' (Vol. XVIII, No. 4 issued in February, 1969) a copy of this record on the Fonotipia label. It also has the same number as was used for the Odeon label. The rest of the detail is as given in my article.

This information raises some pertinent points. What constitutes the "regular" Fonotipia label? I can answer this only in part. It would be the normal white, green and red label, before the colour variants came into use. Secondly, the label could be the normal Odeon label with the word "Fonotipia" instead of "Odeon" on the label. This I am inclined to doubt on the evidence, but this is only my own personal view. Most important is this: how often did the two companies use an interchange of numbers for their recordings? We know that renumbering went on for many years. This facet of Fonotipia's activities has not been fully traced out, especially where the renumbering meant relegation (if this is the correct term) to the Odeon label. We are generally inclined to look on Fonotipia as the senior and Odeon as the junior of the two companies. In actual fact this may not have been the case. This interchange of numbers could have endless possibilities and it is difficult to know where to start and to see the end of such a method.

These 86000 series has been known for years, having been listed in both editions of the excellent book by Roberto Bauer. It may not have been realised that the two records listed 86000 and 86001 were, in reality, 13 $\frac{1}{2}$ -inch discs and not the 12-inch size. Also, I do not know how much effort was made to co-relate the Odeon issues with those on Fonotipia. It would appear that 86000 was issued on a normal Fonotipia label on 69012. I wonder if it was ever treated in the same manner as its partner disc - 86001 - and issued on the Fonotipia label with its Odeon number? Also, did either of the records by Jean de Reszke (69000 and 69001) ever have an Odeon number from the 86000 group allocated to them? Or, is this too much of a red herring?

On page 166 I have provided three illustrations of labels in the 13 $\frac{1}{2}$ -inch series, viz- 69007, 69014 and 69022.

The Broken Melody

Edward Murray-Harvey

As the picture on the front of the December, 1968 'Hillandale News', showing Auguste van Biene playing an Auxeto 'cello has provoked sufficient interest to bring forth at least one letter to the Editor, perhaps I may be allowed to add a few words on the subject?

My late father often told me how he had seen van Biene play his 'cello on the halls. He never met van Biene himself, but later he met the Widow van Biene and visited her occasionally. Van Biene himself was Dutch, although his widow lived in London - perhaps she was British?

We who never heard him in the flesh, are lucky enough to have a record of van Biene playing his famous melody, he made more than one version, and mine is a ten-inch G & T, number GC7878 - surely one of the most easily-remembered numbers there is!

The 'cello (which perhaps may be a phono-cello, but not I think, an auxeto-cello) is accompanied by a piano. The pianist plays a wrong note in the first bar and a wrong note in the final chord. But this does not detract from the wonderful playing, and particularly, phrasing which van Biene exhibits. Like, perhaps, all performers who are thoroughly familiar with a piece (and van Biene must have played it thousands of times before coming to the

(continued on page 178)

Wanted

The film:—

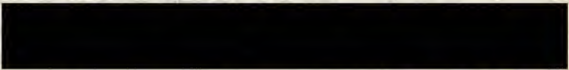
"THE SONG OF CEYLON"

by Basil Wright

on 16mm or 35mm with sound, or sound
on disc or tape. Film preferred please.

This was current in the late 1930's.

I agree to swop collectors' coins
or pay cash.

W. H. Brooks. 

Oconomowoc. Wisconsin 53066.

U.S.A.

Catalogue Number	Matrix number	Title	Artistes
69000	-	Romeo et Juliette(Gounod) Scene du tombeau	Jean de Reszke
69001	-	Le Cid(Massenet) O Souverain	Jean de Reszke
69002	xxph29	Dinorah(Meyerbeer) Ombra leggera	Barrientos
69003	-	Ballo in maschera(Verdi) Terzetto	Russ ; Longobardi ; G.Pacini
69004	xxph16	Trovatore (Verdi) Non m'inganno	Russ ; Longobardi ; G.Pacini
69005	-	- not used -	
69006	xxph123	Sansone e Dalila(Saint Saens) O aprile	Parsi-pettinella
69007	xxph158	Mignon (Thomas) Ah non credevi tu	Bonci
69008	xxxph179	Don Giovanni(Mozart) Dalla sua pace	Bonci
69009	-	- not used -	
69010	-	Lucia di Lammermoor (Donizetti) Sextet	Kubelik
69011	xxph290 ²	Cavalleria Rusticana(Mascagni) Brindisi	Garbin and chorus
69012	xxph657 (Odeon 86000)	Le Barbier de Seville(Rossini) Cavatine - Rien ne peut	Brejean-Silver
	xxph691	Faust (Gounod) Duetto	Brejean-Silver ; Scaramberg
69013	xxph275	Variazioni sull'Inno Nazionale Inglese	Kubelik
69014	xxxph265 ²	Boheme (Puccini) Quartetto Addio dolce avegliare	Garbin ; Sammarco ; Stehle
69015	xxxph294	Forze del destino(Verdi) Solenne in quet'ora	Garbin ; Sammarco
69016	XXXph291	Aida (Verdi) Nume custode	Garbin ; Luppi and chorus
69017	phXXX306	Gioconda (Ponchielli) Cielo e mar	Bonci
69018	-	Se tu m'ami (Pergolesi)	Bonci
69019	XXXph439	Rigoletto (Verdi) Quartette	Bonci ; Pinkert ; Lucacewski
69020	-	- not used -	
69021	xxxph3801	Gioconda (Ponchielli) Gia ti Veggo	Mazzoleni ; Armanini ; Stra & chorus
69022	-	Aida (Verdi) Finale Act 2. O Re: pei sacri Numi	Pasini-Vitale ; Parsi-Petti Corradetti ; Magini-Coletti

(continued from page 176)

recording-horn)he has got it down to a fine art,with rubatos here and accelerandos there which completely transform the piece.Compared with Efrem Zimbalist's recording(to which I shall come later) van Biene adds another dimension.And why should he not? Van Biene composed "The Broken Melody".

Similarly,those who have heard Arthur Pryor's Band playing his own composition "The Whistler and his Dog", (my copy is 10-inch G.& T. V.M. 746)can never again hear the piece without drawing pejorative comparisons.

"The Broken Melody" was written for a short play of the same title,with which Van Biene and his Company toured the music halls.In the sheet music, (copyrighted in 1893, from about which date the play originates)after the eighteenth bar there is a space in which is written "Here the melody is broken in the play".

But van Biene does not make this break,Although the melody does in fact flow naturally on from the following bar.Normally,it does no such thing - - Zimbalist makes a pause of about four seconds. Piano-rolls (pianola rolls) of the piece make the break.

	Date Recorded	Price as at Oct. 1906 (Austral.)	Fono. Catalogue 1911, Australian	Fono. Catalogue 1915 (Italian)	Key	Playing Time
	22. Ap. 05	-	To be presume as being unpublished			
	22. Ap. 05	-	To be presume as being unpublished			
	No. 04	£1	not listed	Lire 25	D flat	
	04	£1	not listed	deleted		
	Oc. 04	£1	£1	Lire 25	E minor	
	De. 04	16s.	not listed	deleted	E major	
	Fe. 05	£1	£1	Lire 25	C major	4' 11"
	Fe. 05	£1	£1	Lire 25	G major	5' 05"
	05	16s.	16s.	Lire 20		
	May 05	£1	£1	Lire 25	G major	3' 09"
	05				E major	
	05					
	May 05	16s.	16s.	Lire 20		
; Camporelli	May 05	£1	£1	Lire 25	G flat Maj.	4' 50"
	May 05	£1	£1	Lire 25	C minor	
	May 05	£1	£1	Lire 25	G minor	4' 05"
	May 05	£1	not listed	Lire 25	E flat Maj.	4' 40"
	05	£1	not listed	Lire 25		
ka; Magini-Coletti	Nov 05	£1-5s.	£1-5s.	Lire 25	D flat	4' 26"
acciari ; de Algelis	09	-	not listed	Lire 25	D flat	5' 05"
inella ; Calleia	ca. 1910		not listed	Lire 25	F minor	5' 20"
i ; Luppi and chorus					(opening key only)	

Why then, does not van Biene himself?

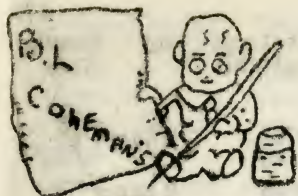
The answer is simple. Van Biene plays slowly and with feeling. Therefore he gets through only twenty bars (not counting the piano introduction) of a fifty-two bar piece. I imagine that the recording manager requested him to eliminate the pause.

Zimbalist's recording (violin with piano) on the 12-inch 2-07928 gives the full fifty-two bars, and is a good rendering without having the feeling (one might say paternal feeling) exhibited by the composer.

The piece itself can perhaps be put into the category of "Hearts and Flowers", "Blumenlied" and "J.C. Bartlett's Dream", as being typically sugary - a product of the late nineteenth century. It is by no means easy to play, with the triples and turns with which it is sprinkled.

It has an interesting history. Can any reader tell us the story of the play in which it was originally used?

PET'S Confused at the wedding. Owing to the groom's long hair, the minister smiled at both CORNER of them, and said, "Will one of you please kiss the bride?"



VICTROLA SCRAPBOOK

BILLY JONES and ERNEST HARE ON VICTOR
by B.L.Coleman

Back when the world was a little younger and phonographs styled to look like antique furniture and engineered to sound about the same, the instrument had all but reached the state where it was only used as accompaniment for dancing.

Baritones groaned in round bellowing tones about Mother, misunderstood ladies of the evening and broken hearts on the Great White Way.

Steel needles tore at the wax as the bad tenors tore at the tearful verse and when all of this came through a hollow wooden horn, it's no wonder that someone invented radio if for no other reason than self-defence. Into this world of uninspired dark came one small glimmer of light and that exploded into the bright sunshine known as The Happiness Boys, The Flit Soldiers, The Interwoven Pair, or as millions of happy listeners came to know them, Billy Jones and Ernest Hare.

For the first time the straight laced approach to cutting a record was gone. If before, the artist held the music tightly in his fist and piled one note on another as it was written, now it was replaced by two very human beings just being themselves. They laughed in the middle of a number when something funny struck them, they stopped to crack a bad pun they talked to each other about this and that and sang with a broad 'Eastern' accent that was one part Broadway and two parts boiler factory. These two were not the great stars off in some distant world but rather, two guys down the block who stopped off at your home for a few beers and to fool around the piano. You accepted them as friends and that was part of the magic that was The Happiness Boys.

The language they used must have been a bit strange to the rest of the country as 'Easterners' are sometimes difficult to understand when they speak. This can only be explained by the fact that all the races, creeds and religions of Europe, Africa and the Near East came ashore at New York City and much of their colour and flavour crept into the speech. Billy especially was fond of letting loose with a Yiddish expression or "Ballpark" English which the world has come to label as Brooklyneese. He and we knew better English but it's what gave him the common touch with people he was entertaining.

For most of their Victor discs recorded between 1924 and 1931, the only musical accompaniment was provided by Dave Kaplan who seemed to have a knack for knowing when to

stop playing and to let the Boys go at it. As for other people getting in on the act, the only one I know is Victor 22150-A, Sergeant Flagg and Sergeant Quirt which was a burlesque of the then popular motion picture, 'What Price Glory'. A girl speaks with a broad French accent and the Boys use her as an excuse to fling verbal brickbats at each other much as did the soldiers in the film. Who this unknown lady was remains a mystery to this day as she had no credit on the label.

As social reporters, they had no equal for picking topical items and showing the funny side of an event. The best of these by way of example is Victor 20925, 'Since Henry Ford Apologized to Me'. Henry Ford founded a newspaper for expressing his views and he chose to call it 'The Dearborn Independent'. Why he turned this voice over to people who used it to attack minority groups remains a puzzle as he was too good a business man to go around insulting his customers. When voices were raised in protest against this kind of garbage, sales began to drop on the Ford product and whether Henry felt the pangs of social conscience or the missing sound of the cash register bells is something only Henry knew. He publicly apologised to the people who had been offended and thus the Boys commented upon it in song and joke and came up with one of the best records ever made. When a disc captures a moment in the march of history, it becomes for all practical purposes, a historical document and is prized for that reason.

Other events immortalised in this manner were the coming of the Model A on Victor - 21174, 'Henry Made a Lady out of Lizzy', Lindbergh's flight on Victor-20741, 'When Lindy Comes Home' which, incidentally, was written by no less a composer than George M. Cohan, and the election of 1928 with Victor-21607, 'Mr. Hoover - Mr. Smith.'

It has been said that satire is Burlesque without the baggy pants and no form of entertainment is harder to put across. Good satire must take a serious theme and stretch it all out of proportion and if it's stretched too much, it can fall apart. It must be funny yet deliver a message of some sort. In the late 20's and early 30's, radio was pretty bad and sadly a great deal of the people did not realise just how bad it was. The Boys did and they let rip with the only 12-inch Victor they ever made entitled 'Twisting the Dials' on Victor 35953, which gave them, for the first time, both sides to use on the same theme.

This in itself was a single honour as Victor did not do this very often. The record would be called Camp today and is a classic in that it's as near the Steve Allen-Stan Freeberg school of comedy as you could expect to get forty years ago. This 12-inch gem had the idea of showing you what would happen if you just sat and twisted the dial of your early radio. They left no stone unturned in this venture. Everything from prize fights to Grand Opera was raked over the coals. There are about twelve small productions each taking only a few seconds but long enough to really give you a good insight into what kind of programme was likely to be offered. The prize fight featured comments from Billy on several of the unlikely people attending and then he turned it over to Ernie who was the sports announcer, Philip McCann. A blow-by-blow account follows, but wait . . . in the background we hear a chorus of mugs tra-la-la-ing The Merry Widow. The idea of a waltzing match comes across with a big smile. To introduce an opera, Billy tells us that we are about to hear the theme from 'La Bum' by Baron Island who will render it. . . "Render means to tear asunder". And so it goes on. Again the boys have made a social comment and another historical document.

It's sad to think about the world losing so much talent in so short a space of time but that's the plan and as it does to all of us, death took Ernest on March 10th., 1939. A few

months later on 24th. November, 1940, Billy was gone. It seems that even in death, this team could not be broken up.

Sometime when the air hangs still, if you will creep down to your basement and put your ear up against the speaker of your rusting Atwater-Kent, you just might hear from away off in the distance

"HOW-DO-YOU DO EVERYBODY,
HOW-DO-YOU DO?
DON'T FORGET YOUR FRIDAY DATE,
SEVEN-THIRTY UNTIL EIGHT,
HOW-DO-YOU-DO EVERYBODY,
HOW-DO-YOU-DO?"

THE 'HAPPINESS BOYS' RECORDS FOR THE VICTOR

- 19340 Hard Boiled Rose / Oh! Eva (Ain't you coming out tonight?)
- 19718 I miss my Swiss / As a porcupine pines for its pork
- 19739 How's your folks and my folks?
- 19760 Pardon me (while I laugh) / Pretty Puppy
- 19828 I Would rather be alone in the South
- 19848 There ain't no flies on Auntie
- 19865 That certain party / Why aren't yer eatin' more oranges?
- 19973 What! No women? / The village blacksmith owns the village now
- 20208 It won't be long now / She knows her onions
- 20500 Cock-a-doodle, I'm off my noodle / That's my hap-hap-happiness
- 20741 When Lindy comes home
- 20756 Oh, Ja Ja / You don't like it, - not much
- 20925 Pastafazoola / Since Henry Ford apologized to me
- 21174 Henry's made a lady out of Lizzie / It's in the bag
- 21332 He ain't never been to College / She's the sweetheart of six other guys
- 21529 Giggling Gertie / Must you wear a moustache?
- 21607 'Mr. Hoover - Mr. Smith' / Sing, Sister, sing
- 21797 Etiquette Blues / Where did you get that name?
- 22087 She has a little dimple on her chin / Who cares any how?
- 22150 Sergeant Flagg and Sergeant Quirt / I can't sleep in the movies anymore
- 22491 Happiness Boys going abroad / Happiness Boys in London
- 12-inch Victor: 35953 Twisting the dials (2 parts)

Holiday Guide

by H.P. Bailey

Every year, as most of us know only too well, we uproot ourselves to stay for a while at some distant place, commonly coastal or rural - or perhaps even both. This is known as the annual holiday and allegedly does us good. I have found in seeking out places to stay, and sometimes even as part of a business trip, that the general appreciation of the ev may be considerably enhanced by a knowledge of places of interest. Interest, to me, is usually, but not exclusively, things mechanical 'vintage' and musical. Some of the locations of these are well-publicised and have resulted, for example, in holidays in the Tram country in Derbyshire and the Railway country in Wales. Latterly, being interested in gramophones

and the like, I find that there is no Phonograph enthusiasts' guide analogous to the Railway, Aircraft and Motor maniacs' publications.

It seemed to me that if I attempted to draw attention to the phonographic and allied mechanisms collections that I know, it might perhaps influence someone to have a look, but even more, provoke YOU into letting us know about other collections worth viewing.

In Edinburgh I found two most interesting places:-

1. The Royal Scottish Museum in Chambers Street, which has a mouth-watering representative collection of talking machines and records in fine condition. Tin Foil phonographs various Edisons including an early 'Home' and 'Triumph', a Columbia concert-type, while the disc machines 'Monarchs', and Edison Diamond Disc machine, a disc Pathe, a Klingsor and a 'Lumiere', are to be seen.
2. The Museum of Childhood in the Royal Mile, is largely a marvellous collection of toys. It includes a cylindere powered doll and a Puck. The Curator, Mr. Patrick Murray, has written a most interesting book called 'Toys' with many illustrations from the collection, which includes a picture of the Edison Bell 'Picture-gram'. The book is a paper back published by Studio Vista.

THE ISLE OF MAN has much for the vintage (and post vintage) mechanician, except traction engines, and paddle steamers. (The latter seem to be kept around the Clyde!!) There are steam trains and trams, horse and electric. However, for the phonographer, take a steam train to Peel where a Mr. Murray has a Museum in an old chapel, the larger exhibits are principally mechanised velocipedes - very fine too - but he has musical boxes which can be played and various phonographs. One can spend an entire holiday riding on, looking at and playing with, contraptions on the Island.

Birmingham City Museum has a fine collection of musical boxes. In the Lake District a visit to our member Mr. Tom Potter's private collection of 'vintagiana' at Kirkby Stephen will send you homeward with a definite greenish look!!

I am sure that there are other places worth visiting - if we only knew where.

Billy Mayerl

by H. Nichols

BILLY MAYERL died ten years ago on 27th. March, 1959. A pianist and entertainer, composer of nearly a thousand tunes, Billy's music has been neglected since his death but he was very popular during the 1920's and 1930's.

"Discovered" by band leader Bert Ralton in 1920, the eighteen year old Billy Mayerl soon made a name for himself with his piano solos which were a feature of the Savoy Havana band under Ralton.

Billy can be seen at his piano in a photograph of the Havana Band taken at a 1922 recording session on page 163 of "THE FABULOUS PHONOGRAPH" and he was to remain with this band until 1925. The first outside broadcasts of dance music by the B.B.C. were from the Savoy Hotel in 1923 and Billy claimed to be the first to broadcast syncopated piano solos in this country.

In 1925 the Savoy bands gave a series of concerts at the Queens Hall and to quote a "Gramophone" report . . "The two pianists CARROLL GIBBONS and BILLY MAYERL played individually and in duets with truly amazing technique and balance". Praise indeed!

After leaving the Havana Band Billy went on a variety tour as a solo pianist. He

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appeared in the review "Whitebirds" in 1927 as accompanist to José Collins, the musical comedy star and Gwen Farrar the comedienne and cellist. He later teamed up with Gwen Farrar and made many recordings with her for Columbia, Decca and Vocalion.

Billy contributed music to several revues in the 1920's and he wrote the full score for 'Nippy', a musical comedy produced at the Prince Edward Theatre (now The London Casino) in 1931. This show starred Binnie Hale and Clifford Mollison with Debroy Somers band in the orchestral pit and contained some delightful songs.

The successful collaboration between Billy and lyric writer Frank Eyton was to produce the songs for many more musical shows in the 1930's - shows starring Adele Dixon, Laddie Cliff, George Gee, Stanley and Barry Lupino and Lupino Lane.

Billy's recording career as a solo artiste began with H.M.V. He joined Columbia in 1929 and it is on this label that the majority of his recordings are found.

In the main these are pieces composed by himself or of selections from contemporary musical shows played with consummate artistry.

Billy's long association with Columbia ended in 1941 when he recorded for Decca, but he did not record very profusely with that company.

His death at the comparatively early age of 57 robbed us of a fine artiste whose influence on popular music in the period between the wars was profound.

The picture of Billy Mayerl which I loaned our Editor for the front cover was taken by Fox Studios.

A SELECTION OF BILLY MAYERL RECORDINGS

H.M.V. B2131 Jazz Master / Jazz Mistress

Columbia 4115 Sleepy Piano / Jack in the box

4783 Marigold / Hollyhock

DB 288 "Nippy" Selection

DB 728 Mignonette / Honeysuckle

DB 1308 Four Aces Suite

FB 2910 Song of the fir tree / Sweet William

Decca F 7512 Insect Oddities

with Gwen Farrar:-

Columbia 5186 Old fashioned girls / It don't do nothing but rain

5281 Rainbow / He love and she loves

Vocalion X9887 Masculine women / I'm always just a little

The Fiftieth Anniversary Dinner by George Frow

The Society well and truly celebrated its Golden Jubilee at the Dinner held at the Victory Club on Saturday 10th. May, 1969. Fifty-three members and their guests and friends were present; not only did London members attend, but we were pleased to welcome a number who had come in specially from outside, Hereford and Plymouth, Ipswich and the Home Counties, and, representing Swiss members, Werner Schenker from Zurich, and from Holland, Frans Jansen and his charming fiancée.

As Chairman, I had the honour of welcoming the guests, who included Mrs. Nelly

Hough and her son Ernest Hough, both of the House of Edison Bell, George Baker, baritone and undoubtedly the Country's most experienced recording artist, V.K. Chew of the Science Museum and author of 'Talking Machines', A. Theobald, late of E.M.I. and Edison Bell, I.J. Milliner of E.M.I., both with their Ladies, Roger Wimbush, contributor and reviewer of the "Gramophone", Mr. D. Grafton, Deputy-Chief of the B.B.C. Gramophone Record Library and Stanley Miebs, Treasurer of the National Federation of Gramophone Societies, and Mrs. Miebs.

Among Society members present were James and Mrs. Dennis, John Freestone and Donald Aldous, both of whom we must thank for their help with arrangements; other members to whom we acknowledge our thanks are Bill Bratt for his special cover designs, which made fine menu cards, and Len Watts who was there with his tape recorder and camera. Paul Morby of Birmingham and Quentin Riggs of Washington, D.C. have shown characteristic co-operation with helpful suggestions.

It was particularly happy that our founder member, Arthur Weatherley, could join our celebrations; our President read our unanimous wishes when appointing Arthur to be a Vice-President in recognition of his long active connection with the Society.

During the Dinner our Secretary read out congratulatory telegrams received from Oliver Berliner, and Tony Houghton, Editor of 'Collecta' magazine.

It is hoped to furnish a much fuller report in our next issue.

.....

MRS. N. B. HOUGH

The Society would like to thank Mrs. Nelly Hough for her most generous cheque received as a gift to the Society since the Dinner. We are so pleased that she was able to be with us, and are grateful for the kindness and practical help that the Hough family have extended to the Society in recent years.

ERNIE BAYLY GIVES GRATEFUL THANKS

.....

During the Dinner I experienced a very pleasant surprise when our President presented to me, on behalf of a generous, anonymous member, a dossier (or, portfolio) which has already proved itself very useful when carrying my notebook and papers to a meeting of the Society. I extend my very grateful thanks to you Mr. Anonymous.

Society History

Your Editor is grateful to Mr. W. Pearson who has sent a 'photostat' copy of four pages from a 1921 booklet called 'The Phonogram' which would appear to have been published to foster the establishment of 'Phonograph' or 'Edison' societies. The Patron of three of the four mentioned on the pages to hand is Mr. Thomas Edison. The Manchester Edison Society was formed in November, 1914, but the list of Officers and Committee contain no names that I recognise. The South-Western Phonograph Assembly was formed in 1920 and met in St. Paul's Hall, near Saint George's Circus, which is very near to our present meeting-place. It met monthly and at the time in question, a Mr. J. de Toro was its Vice-Chairman. For reasons which you will see later, we come nearer to our own Society with the mention of The North London Phonograph and Gramophone Society which was founded on 9th. December, 1911. Its founder was Mr. Adrian Sykes and its first President was Mr. Henry Seymour, but by 1921 he was described as Past-President while the current President was Mr. Norman Hillyer. Its Chairman was Mr. J. W. Crawley. The four Vice-Presidents were Mr. E. Beesley, Mr. F. Noding, Mr. A. Sykes, B.Sc. and Mr. F. Wallace. A list of the

Committee followed, then a description which included the following two paragraphs:-

"Mr. Henry Symour's consenting to be the first President^a was only to be expected, led to a considerable influx of new members, and without doubt, the success of the Society to no mean extent is due to his untiring efforts on its behalf. Today the Society is strong financially and numerically.

In moving with the times, and in common with most of the older Societies, the composition of the membership has changed from chiefly cylinder enthusiasts to a majority favouring the lateral cut disc. As a natural consequence most of the meetings are devoted to the demonstration of lateral cut records, and the instruments and accessories specially designed for the playing of such records. The phonograph enthusiasts however form a very healthy and active minority as may be gauged by the fact that of the chief officers of the Society, the majority favour the Phonograph". Meetings were held at the Central Library, Holloway Road, London N.1.

Retain the details of the two quoted paragraphs in your mind while you read on to the verbatim account which we give you about:-

" THE CITY OF LONDON PHONOGRAPH SOCIETY

Patron, Thomas A. Edison, Esq.

President, Adrian F. Sykes., B.Sc.*

Chairman, Mr. Norman F. Hillier* Vice-Chairman, Mr. J.A. Andrews* Hon. Treasurer and Secretary Mr. J.W. Crawley, 27, Horsham Avenue, London N.12. Hon. Recording Secretary & Librarian, Mr. C.R.W. Miles.

Committee, Messrs. J. Burnell, J. Dalpra, A.C. Harwood, J. Howlett, J.E. Humphrey, F. Noding*, C. Pattison, W.R. Peacock, W. Rattray*, P.M. Ross, E.H. Thomas.

Honorary Members, Mr. A. Johnson, Mr. F. Watts, Mr. R.P. Wykes.

Headquarters, The Food Reform Restaurant, Farnival Street, Holborn, London E.C.1. Meetings last Thursday in the month, 6.30 p.m. Membership fee, 5s. per annum.

The City of London Phonograph Society was formed in May, 1919, by Messrs Crawley, Hillier and Miles. Owing to the cylinder having gone out of fashion, the established London Societies, with the possible exception of the North, had gradually excluded cylinder shows from their programmes, and the City Society was the outcome of an oft-expressed wish among devotees of the Blue Amberol for a Society exclusive to cylinders. Mr. Thomas A. Edison readily consented to become a patron of the Society, and Mr. Adrian F. Sykes, B.Sc. - associated with the founder of the first talking machine Society in this Country - a keen cylinder lover, accepted the Presidential Chair. Thirty members were enrolled at the first meeting in May, 1919, and the membership roll at present is upwards of seventy. The Society has been very successful, aiming, as it does, to provide for cylinder lovers in the whole of Greater London. The Headquarters are centrally situated and meetings held on a week night with a view to catering for members at business in the City and West End. At the end of two years' working the City Society has a substantial balance in hand, and, as the Committee are wide awake and energetic, it is safe to assume that further progress will attend their efforts. Recently a Members' Lending Library of Edison Blue Amberols has been inaugurated. In the capable hands of Mr. C.R.W. Miles this will no doubt prove a valuable privilege of membership.

The whole of the officers, with the exception of Mr. Noding, who was co-opted to the Committee at the last Annual Meeting, were elected at the first meeting."

Your Editor continues. The above article gives us some names of founder members of the committee, previously unknown to us of the Society today. It is interesting to learn that we were a 'splinter-group' from an earlier one. Also, as the claim is made that our first President was one of the founders of the first talking machine Society, we can surely quite justifiably claim to be the World's Oldest Society by the direct lineage of Mr. Adrian Sykes. The asterisks above are mine to denote that those gentlemen were, at the same time, also on the Committee of the North London Society. So, may we claim that we absorbed that Society? - Which, while it is not a vital point, shows our long-establishment in another way.

Thumb Nail Sketches No.41.

by Tyn Phoill

"The Lost Chord"

Edison Blue Amberol 2106

Sung by Reed Miller(tenor) with orchestral acc.

Sir Arthur Sullivan was born in London On 13th.May,1842 and died there on 22nd.November,1900

In 1854 he entered the Chapel Royal as a chorister; published a song in 1855 and wrote several string quartettes, and music to 'The Tempest' in 1862. His Cantata, 'Kenilworth' (1864) at once stamped him as a composer of merit. In 1867, his first operetta, 'Cox and Box' was produced. From that time on, for a period of many years, he produced a vast number of operettas, thirteen of them, (1875 - 1893), with lyrics by the equally famous W.S. Gilbert, until the joint names of "Gilbert and Sullivan", became, and still are today, recognised as the most successful writers in the world of comic opera.

The death of Sullivan's brother, in 1877, at the age of thirty-six, was a severe blow to him, and he watched beside his brother, during the last three weeks of his illness. It was then that "The Lost Chord" was composed. On an occasion when the invalid was asleep, Sullivan chanced on some verses by Adelaide A. Procter and the song took shape.

Sullivan was knighted by Queen Victoria in 1883 for his services to musical art.

Society Meetings

LONDON: 'THE BRIDGE HOUSE', Borough Road, London S.E.1. commencing 6.45 p.m.

Tues. 8th. July. "The Roaring Twenties", by Roy Smith - part two.

HEREFORD: 'The Olde Harp', Catherine Street, Hereford. commencing 7.0 p.m.

Sat. 16th. August.

WOLVERHAMPTON. 'The Giffards Arms' Victoria Street, Wolverhampton. commencing 7.30 p.m.

Sat. 12th. July. A Rummage Sale / Bring and Buy Sale.

Addition to Edison 2-minute catalogue (Volume 3)

On Edison two-minute cylinders 9893, 10120, 10357, 10440 the violinist is WILLIAM Craig.

(information from Gerry Annand)

Our Illustrations

We are grateful to Mr. Roger Thorne who loaned us the originals of the 1906 Columbia leaflets which we have reproduced to distribute with this magazine. In the original they were printed and folded to open along the short side. We have had them printed and folded in such a way that they will fit conveniently into the centre of our 1906 Columbia catalogue reprint. Mr. Edward Broad loaned us some pages from a French magazine 'Je Sais Tout' of June, 1905, from which we have selected some pictures to illustrate our magazine from time to time. Included in this issue we see the actor Antoine in his costume during an entr'acte, using a phonograph to assist him learn some lines. The matchboxes on the back cover were photographed by Paul Morby from the collection of Morice Gorham. It is interesting to see the talking machine employed to illustrate matches. The pictures of Billy Mayerl and the Fonotipia labels are described in the articles. The leaflet about the Telegraphone was loaned to us by Mr. Douglas Moncrieff. As it is undated, we can only assume that it was advertising material when the machine was in production. Being unable to cut up the leaflet, your Editor has added numbers to indicate page order.

From time to time, Members may receive unexplained illustrations which tell their own story - being donations from anonymous sources.

Lecture Tribute to P.G.A.H.Voigt

by A London Correspondent

Several Society Members were present at the meeting of the British Kinematograph, Sound and Television Society to an illustrated lecture "Paul Voigt's Contribution to Audio", which was held at the Royal Institution in London on 26th. March. This was a most interesting evening, and worthy recognition of a man whose activities in sound recording and reproduction seem so long ago, but who is still in his sixties in the industry in Canada. Talks and demonstrations were given by people who knew and worked with Voigt before World War II.

On leaving school Paul Voigt gained his B.Sc. and began his career with Edison Bell at Peckham around 1922, quickly proving himself a most capable sound engineer; he was soon experimenting with electrical recording devices, and in one of his early experiments successfully recorded radio programmes on to cylinders. Donald Aldous explained Voigt's early work and showed lantern slides of scenes at the Edison Bell laboratory, and Peter Ford explained the technical content of some of the Voigt patents, and played extracts from early electrical recordings, including that of Merriman and Guest of 1920, and early Edison Bell examples. In all, Paul Voigt held thirty-three patents.

There followed personal memories by three of Voigt's colleagues, Jack Holgate, Albert Redgrave and Ralph West; the first two had worked with him after he left Edison Bell in 1933 and set up his own manufacturing business at Sydenham, when the famous and very efficient loud-speaker systems came into being. These were so far ahead of their time that Voigt was accused at the Radio Exhibition of using a concealed amplifier which might have been hidden somewhere in the base of the pulpit-like corner speakers he was then making, a slur in fact that caused him to hire demonstration rooms outside the Exhibition building at Olympia. He was also making tractric horns for cinema use, and in a demonstration Ralph West showed how much volume and fine tone could issue from such a horn 12 feet in length and 4 feet square at the outlet, using speaker units from a transistor radio, and then a hearing-aid.

All who spoke stressed Voigt's simple and practical theories, by which he stood out years ahead of his rivals, his integrity and enthusiasm to overcome problems which often led him to work for long hours. He had joined Edison Bell on 1st. November, 1922 and, with the approval of Mr. Tom Hough, was making his cylinder recordings of broadcasts in 1923. His many experiments led to his devising a microphone and disc-cutter which infringed nobody's patents allowing Edison Bell to issue their own electrical records in 1926. Voigt thinks that the first electrical record to appear was "Pearl of Malabar", a dance number. He recorded over six hundred titles in Zagreb. He left Edison Bell in 1933.

The evening was enriched with extracts from wide types of his recordings, made at different years up to 1931, and played through two Voigt corner horns, and the reproduction had a forwardness and lustre that forty years could not shame. Altogether a happy and fitting tribute to one whose long life in the business is discussed all too briefly in technical journals.

Readers wanting more technical detail on the career of P.G.A.H.Voigt are referred to two articles by Percy Wilson, M.A. in the Gramophone of November and December, 1965 entitled "Paul Voigt and Edison Bell".

* * * * *

By extraordinary coincidence, your correspondent lived in a flat (apartment) at 121. Honor Oak Park, which had formerly been the home of the Voigt family. Although living at Brighton by then (1949-53) Paul Voigt's mother still owned the house and your correspondent met her. It is interesting to hear that she is now 98 years old, living in Cologne.

* * * * *

'THE HILLDALE NEWS' is the official magazine of the City of London Phonograph & Gramophone Society. Editorial & Secretarial address 19. Glendale Road, Bournemouth BH6 4JA.

On the origins of the Society

by Gerry Annand

Following the excellent and informative articles on the subject by Ted Lewis, and more recently by Sydney Carter, reminded me that I am the possessor of the November, 1919 and 1921 copies of "Sound Wave", which certainly throw a little light through the fog.

Norman Hillyer certainly founded the Society, in association with Adrian Sykes, founder of the "Talking Machine Movement". J.W. Crawley was appointed Secretary and a room at the Food Reform Restaurant in Holborn was secured for meetings proper. Norman Hillyer was a free-lance and what today is called a publicity officer. We read that in November, 1919 he was Financial Secretary to the North London Phonograph and Gramophone Society, and further, cycled from his home in Highgate to Dorking in Surrey to give the Oakwood Hill and District Gramophone Society a flying start.

Meanwhile, J.W. Crawley had been busy, successfully requesting Thomas Edison to be Patron.

Adrian Sykes was made President in September, 1919, and the Society settled down to its long career. As the other Societies collapsed, some of the members drifted to our Society, notably Alf Maskell from the North West London Phonograph and Gramophone Society and John de Toro from the South-Western Society.

new Records of *The Street Singers!*

AND MANY
OTHER
SURPRISE
RECORDS

REGAL
ZONOPHONE

16

The Sensation of the Year! **HUGHIE GREEN** and his gang—

IN "THE
FAMILY
SONG"
ALBUM"

ALL CHILDREN
UNDER FOURTEEN



REGAL
ZONOPHONE

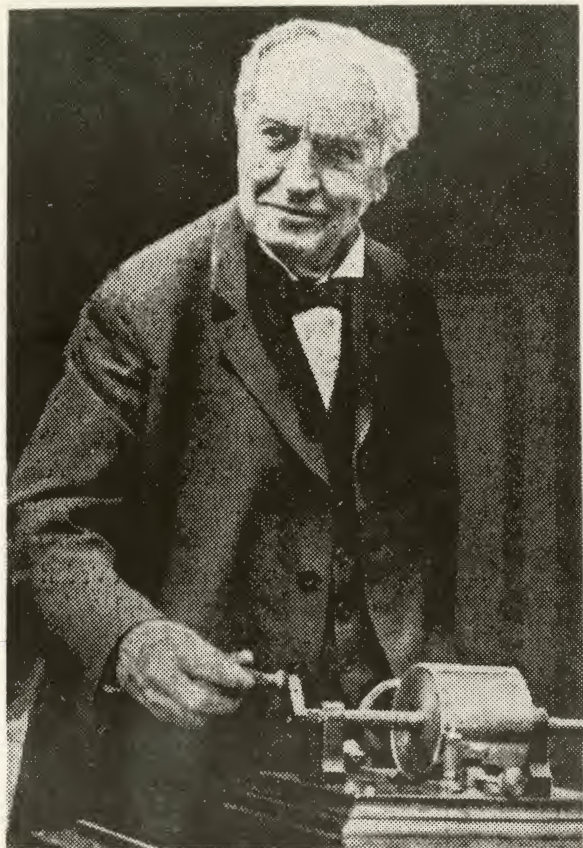
16



M. ANTOINE DEVANT SON PHONOGRAPHE

En costume, pendant un entr'acte, répète ses rôles que lui reproduira le cylindre.





THE FIRST PHONOGRAPH.

years, have made his name a household word

Mr. Thomas Alva Edison, whose remarkable inventions, over a period of sixty

the photograph on the left shows him with the first machine, which he invented more than 50 years ago. On the right he is shown broadcasting for the first time at the celebration of the fiftieth anniversary of this invention.

IMPROVED LYRIC REPRODUCER COLUMBIA GRAPHOPHONES.

1906 MODELS.

THE history of the Columbia Graphophone is one of continual improvement and simplification. The first successful talking machine to be made was the Columbia Graphophone. All modern talking machines depend for their existence on the Graphophone principle of recording sound.

The great distinguishing features of the Columbia Graphophones over all imitation machines are naturalness of tone, and simplicity of construction.

In designing the various models, and improving them from year to year, the aim has ever been to make a machine which would reproduce perfectly, that everybody could use, and that a child could understand in a few minutes how to operate.

The reproducer is the most important part of a talking machine. Upon it depend the enjoyment and pleasure to be derived from the instrument. The 1906 models of Columbia Cylinder Graphophones are equipped with the latest improvement, the Lyric Reproducer. If you have not heard the "Lyric Tone," you have no idea what sweet and natural reproductions you can obtain on the Lyric Reproducer Columbia Graphophones.

These new models are also equipped with super-sensitive automatic Recorders, provided with specially selected genuine sapphire cutting points. Making records at home is a fascinating and useful hobby. Nothing is more delightful than to have a "Voice Album,"—a collection of voices of yourself, your family, and your friends. This is far more interesting than photography, and less expensive, while it affords an endless source of amusement and instruction in the home.

There are other good points about Lyric Reproducer Columbia Graphophones which we will tell you in the following pages. Remember, in the greatest world contests, all manufacturers being represented, Columbia Graphophones and Columbia Records secured, not only the first and highest possible awards, but more awards than were made to all other competitors combined.

GRAND PRIX, PARIS, 1900.

DOUBLE GRAND PRIZE, THREE GOLD MEDALS, ST. LOUIS, 1904.



Columbia "Leader."

TYPE "BE"
GRAPHOPHONE,

For Ordinary Cylinder Records.

Weight	.	.	27 lbs.
Height	.	.	12 inches.
Base	.	.	13½ × 10 inches.

Price - £6 6 0

EQUIPMENT.

IMPROVED LYRIC REPRODUCER, genuine sapphire ball.

EXTRA SENSITIVE RECORDER, genuine sapphire point, for home record-making.

HANDSOME OAK CABINET.

OAK CARRYING COVER.

AUTOMATIC LOCKING DEVICE.

AUTOMATIC BELT TIGHTENING PULLEY.

TRIPLE-SPRING MOTOR, runs about four records each winding. Can be wound while playing. Is easily accessible for cleaning, and has special oil ducts to inner parts of Motor.

14-INCH BRASS HORN.

The construction, rather than the size, of this huge reproducer is responsible for the great increase in volume and purity of tone. The result is obtained by taking advantage of a secondary force, the sound being reinforced and relayed by an ingenious system of levers operating in connection with a friction collar controlling the vibrations of the diaphragm in sympathy with the movement of the reproducer ball on the record.

Diaphragm Vibrations Magnified.

The vibrations from the sound-groove are not communicated direct to the diaphragm as in every other form of talking machine. Close to the diaphragm there is a small wheel, over which is a brake or friction collar. One end of this collar is connected with the diaphragm. The little rotating wheel causes it to exert a strong pull on the diaphragm. The other end is connected through levers with the sapphire reproducing ball. As the ball follows the track of the record groove, its motion is transmitted to the friction collar, causing it for an instant to release its pull against the diaphragm. The diaphragm, being released, flies back with considerable force. But a spring immediately causes the friction collar to engage again, and once more to exert its pull, until another motion of the sapphire produces a repetition of the first operation. Thus the friction collar creates vibrations of great magnitude, while the reproducer ball gives them their proper character as it travels through the sound groove. The friction collar enables more forcible blows to be struck upon the diaphragm than the present method of direct transmission, hence greater amplitude of vibrations results, or in popular language, a louder sound is obtained.

But the **tone is richer as well as fuller**. In songs, the articulation is wonderfully distinct, and in band and instrumental selections the actual tone quality of the real instruments is accurately reproduced. Just as an enlarged photograph makes the picture much more impressive, revealing details that before were lost, so the new Graphophone catches up every quality of tone and accentuates it, every shade of expression and magnifies it, with the result that the reproduction is as robust, clear and sharply defined as if it were the original rendition itself.

Records Half-a-Foot Long

are made specially for the new machine, reproducing for three minutes and longer. This, of itself, is an important development in the talking machine art. The desire for longer records is being increasingly manifested. This is the first response, in the shape of a cylindrical record, to the demand. At the same time, the ordinary standard-length, gold-moulded records will fit the new machine.

WONDERFUL SOUND-MAGNIFYING GRAPHOPHONE.

Absolutely New Principle Never Before Made Public.

Astonishing in its Volume and Distinctness.

Very Latest Invention.

Revolution in Talking Machines.

An invention has just been perfected which marks another epoch in the development of talking machines. This is the new Columbia Cylinder Graphophone, which is known as the **Columbia Sound-Magnifying Graphophone**.

It is truly a sound-magnifying instrument. If one takes the ordinary shilling gold-moulded record and transfers it from the standard cylinder talking machine to the new Columbia Sound-Magnifying Graphophone, the difference in tone and volume is so astonishing as to make one almost doubt one's ears. It is identically the same record, but the sound is amplified and accentuated at least **sixteen times in volume**, while the tone-quality is **vastly** improved. To all intents and purposes it is the actual voice that is speaking through the trumpet. If there is any difference, it is in favour of the new machine, for many persons who have listened to it doubt whether the human voice is any fuller and richer in tone as it proceeds from the living organ than when reproduced by the new Sound-Magnifying Graphophone.

It is impossible by any description to convey to the mind any adequate realisation of the marvellous powers of the new instrument. Its capabilities are so far beyond what the public is accustomed to hear from sound-reproducing machines that the adjectives and superlatives which alone accurately describe it will be thought by many to be nothing more than the usual exaggerations so frequently to be met with in advertising literature. It must be heard before one can form any true conception of its infinite superiority over all other known forms of talking machines.

Constructed on New Principles.

The instrument is constructed on entirely new principles which are now for the first time made public. In appearance it much resembles the other cylinder types of Columbia Graphophones, principally those used for dictating and transcribing correspondence, because of its extra long mandrel. The mammoth reproducer is the chief structural novelty which first impresses one. This is arranged at a slight slant from the perpendicular, and has a diaphragm four times the diameter of the ordinary reproducer.

Columbia "Peerless."

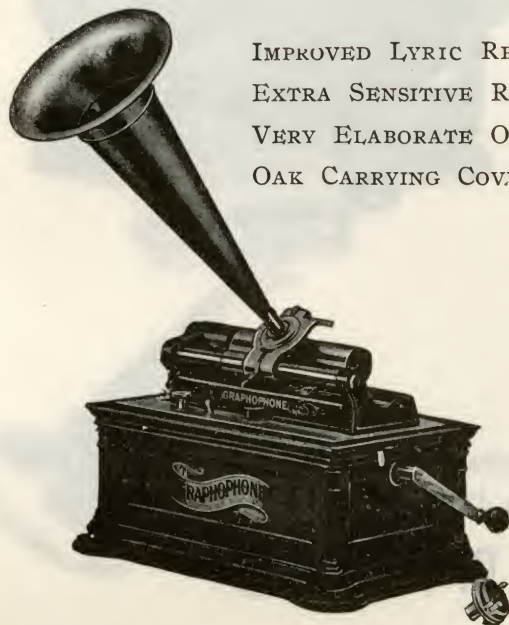
TYPE "BF" GRAPHOPHONE.

For Ordinary Cylinder Records and Special "Half-foot" Records.

Weight, 32 lbs. Height, 12 inches. Base, $15\frac{1}{2} \times 10$ inches.

Price - £8 8 0

EQUIPMENT.



IMPROVED LYRIC REPRODUCER, genuine sapphire ball.

EXTRA SENSITIVE RECORDER, genuine sapphire point, for home record-making.

VERY ELABORATE OAK CABINET, same general style as "Leader," but larger.

OAK CARRYING COVER.



AUTOMATIC LOCKING DEVICE.

AUTOMATIC BELT TIGHTENING PULLEY.

QUADRUPLE-SPRING SUSPENDED MOTOR, runs about eight records each winding. Can be wound while playing. Is easily accessible for cleaning, and has special oil ducts to inner parts of Motor. Is suspended by strong springs, insuring absolutely silent movement.

EXTRA LONG MANDREL, for the special "Half-foot" records as well as those of ordinary length.

14-INCH BRASS HORN.



Columbia "Sovereign."

TYPE "BG"
GRAPHOPHONE.

For Ordinary Cylinder Records, and Special "Half-Foot" Records.

Weight, 35 lbs. Height, $14\frac{1}{2}$ inches.
Base $16\frac{1}{2} \times 11$ inches.

Price - £10 10 0

EQUIPMENT.

IMPROVED LYRIC REPRODUCER, genuine sapphire ball.

EXTRA SENSITIVE RECORDER, genuine sapphire point, for home record making.

SOLID MAHOGANY CABINET, hand-polished piano finish.

SOLID MAHOGANY CURVED CARRYING COVER.

AUTOMATIC LOCKING DEVICE.

AUTOMATIC BELT-TIGHTENING PULLEY.

MACHINE HANDSOMELY NICKELLED THROUGHOUT.

QUADRUPLE-SPRING SUSPENDED MOTOR, runs about eight records each winding. Can be wound while playing. Has hinged top, and is easily accessible for cleaning, and has special oil ducts to inner parts of motor. Is suspended by strong springs, insuring absolutely silent movement.

EXTRA LONG MANDREL, for the special "Half Foot" Records, as well as those of ordinary length.

14-INCH BRASS HORN.

COLUMBIA PHONOGRAPH COMPANY, GEN'L.

200, OXFORD STREET, LONDON, W. (Oxford Circus.)

Telephone : 6514 Gerrard.

Offices and Wholesale Warehouses :—89, GREAT EASTERN STREET, LONDON, E.C.

GLASGOW : 50, UNION STREET.

CARDIFF : 96, ST. MARY STREET

Marvellous Sound-Magnifying Columbia Cylinder Graphophone



A REVOLUTION IN
TALKING MACHINES

Patented in all Countries.

Additional Patents Pending.

Type "BC" Columbia Graphophone.

Specifications.

Type "BC" Columbia Graphophone. For ordinary standard-sized cylinder records, and special six-inch records. Triple-spring motor of very powerful construction but light-running. Highly-polished ornamental cabinet. Sound-magnifying friction device and four-inch diaphragm. Brass horn, 54 inches long, with wide bell. Nickel-plated horn stand.

Price complete - - £25.

Special six-inch Gold-moulded Records, 2/- each.

In connection with the announcement of this new Graphophone, it is interesting to recall a few of the other inventions contributed by the Columbia Phonograph Company to the development of the talking machine art.

The first successful talking machine was a Columbia Graphophone invented in 1887.

Columbia Graphophones were the first talking machines to be used in correspondence, as substitute stenographers.

Spring motors as driving power for talking machines were first introduced by Columbia experts.

The new principles governing the construction of Grand or Concert machines were discovered in the Columbia laboratory, and the first large cylinder machine was the Columbia "Graphophone Grand."

The Columbia Phonograph Company are the originators of gold-moulded records.

The only sound-magnifying cylinder talking machine is the Columbia Type "BC" Graphophone.

COLUMBIA PHONOGRAPH COMPANY, GEN'L.,

Sole Sales Agent for the American Graphophone Company, Creators of the Talking Machine Industry.
Owners of the Fundamental Patents. Largest Talking Machine Manufacturers in the World.

200, OXFORD STREET, LONDON, W. (Oxford Circus).

Telephone : 6514 Gerrard.

Offices and Wholesale Warehouses : 89, GREAT EASTERN STREET, E.C.

GLASGOW : 50, Union Street.

CARDIFF : 96, St. Mary Street.

Grand Prize, Paris, 1900.

Double Grand Prize, St. Louis, 1904.

Shops in 50 of the World's Principal Cities.

Dealers everywhere.